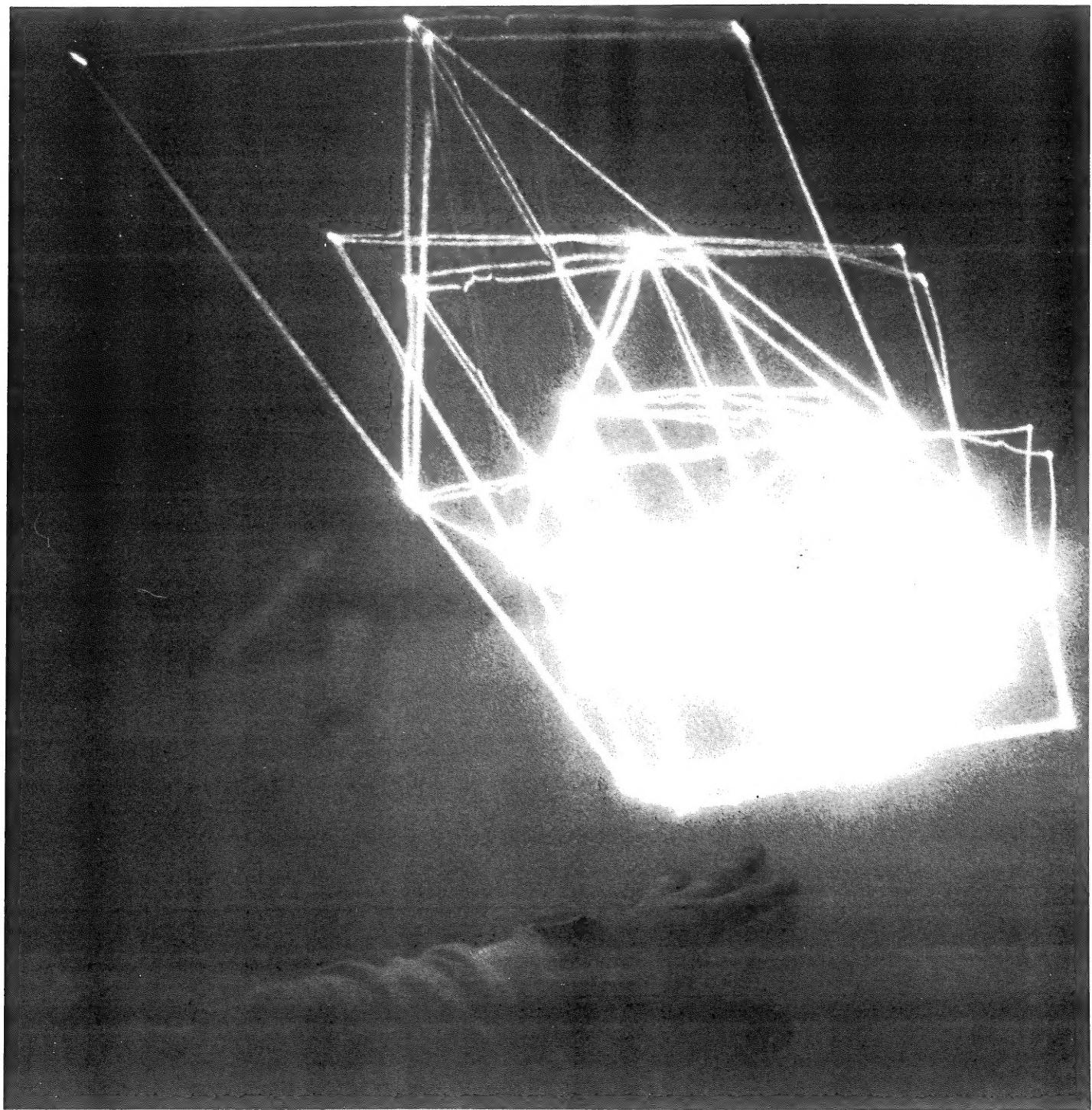


Artists Using Science and Technology

Ylem (Eye-lum): The exploding mass out of which the universe emerged in the Big Bang

Ylem Newsletter
Vol. 13, No. 7 July 1993



Scan by Robert Martin. An interactive installation of laser light on tulle fabric that responds to the touch of the viewer, 15 X 20 X 20 feet.

Integrating the Arts

by Robert Martin

Multimedia work in the visual and performing arts nation-wide is still almost non-existent. Even today, scientific research and industrial applications have still been the primary use of these technologies. Multimedia could be enhanced by providing a concentration in interdisciplinary electronic arts, for both visual and performing undergraduate and graduate art students. This unique program will integrate both computer, video and interactive technologies that combine visual, sound and movement arts. This concentration would help to provide the best possible environment for teaching, learning and researching utilizing electronic printmaking, photography, painting, drawing, sculpture, applied design, should design, animation, video, performance art and happenings with audience participation.

As scientific research offers new ways of extending our senses, artists and most art departments still explore these technologies with critical reservations. A few visionary art departments have chosen to take advantage of integrating old and new technology as a vehicle for training visual artist/scholars. These artist/scholars, help to create the context in which human perceptions of space and body are being redefined.

After graduation, students will foster art that does not simply embellish each other, but instead seek to achieve an integrated union of interdisciplinary media that can help them apply for special grants, jobs, and exhibition opportunities. This program could also create a new breed of art historians and curators that are needed to help promote art existing outside the art world system. We would be educating a generation who could have been forever misunderstood.

The interactive Art classes would examine the interrelationship of both visual and performance arts. It can discuss the art and performances of the futurist and surrealist painters who became performers in 1909 and the influence they continue to have on

present day visual artist/performers using technology. Before the 20th century, Leonardo da Vinci presented performances and pageants that were influenced from his drawings and architecture. As a performer he also helped to move his live acts outside the confines of the traditional performance halls and structured performances to take chances with art which find its strength in its surroundings.

The first institution to provide a performance art workshop was the Bauhaus. It created experimental events in which sculptors, painters, architects, dancers, costume designers and other applied designers could combine their talents to invent new art forms.

Today, most art educators and curators are still calling such multidisciplinary approaches unwise. The best example of success influenced by the Bauhaus is Northwestern University's new Integrated Arts Program. It offers a cross-fertilized music, visual art, theatre and other art forms without the use of major electronic arts equipment.

Unfortunately the electronic arts has always had a somewhat uncomfortable role in most art schools, often treated poorly by some traditional faculty, influenced by their past and by sometimes outmoded beliefs about what constitutes art. This is just one more reason among many more, why other art departments around the country have discussions about how difficult it has been to take the electronic arts in the direction it so badly needs to go - towards integration. Fortunately, there are other institutions who have made their work for their programs.

They are the Art Institute of Chicago's, Time Arts Program, Arizona State University's Interdisciplinary Arts and Performance Program, Concordia University, Montreal, Ontario, Canada's, Multimedia Interactive Technology Program, Ohio State University's, Multimedia Studies, University of Wisconsin-Madison's, Interarts and Technology Program and Interdisciplinary Studies Program.

Earth Art

by Howard Wilshire

"Earth art," in which the surface of the Earth is the artist's medium, can be either destructive and defacing or enhancing, expressive, and of lasting value. The Earth is a sensitive medium. Proper artistic use requires an understanding of natural processes and how they may respond to an alteration of the land surface.

Two examples serve to exemplify problems that the artists did not anticipate because they did not understand their medium. On a high plateau separating the Virgin and Muddy Rivers near Overton, Nevada, Michael Heizer created "Double Negative" by bulldozing two deep trenches that penetrate through a hard capping rock into soft underlying strata. When I asked locals how to identify the site, I was told, "It looks like bulldozed ditches." I found that the trenches are aligned and on opposite sides of a deep canyon that indents the mesa. A mass of rock that came from the trenches was pushed into

Continued on page 7

They all offer and share my view-point concerning the synthesis of visual and performance art via electronic media.

These programs will also enhance future funding for the arts. Like the sciences, the funding agencies are now recommending and promoting the interdisciplinary approach as an incentive to increase the mixing of certain disciplines.

Unfortunately, the arts is still fueled by stereotypes created by people who have the need to segregate the arts, the sciences, and technology. They are still uncomfortable with working toward an unknown. I have this same problem with some of the professionals I work with. Hopefully by this time next year, our program called Interdisciplinary Electronic Arts will be approved by Wayne State University in Detroit, Michigan.

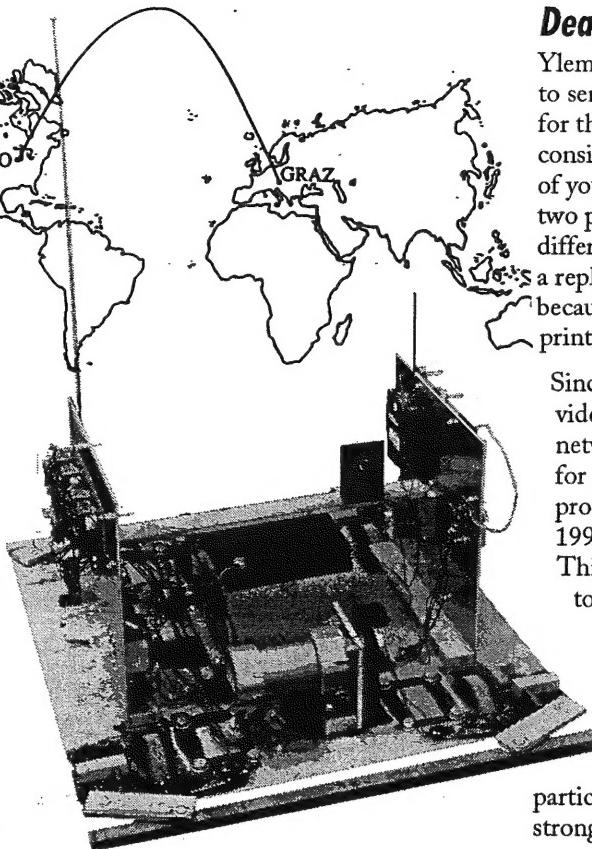
Ylem Forum: Art Outside the Art World System

Wednesday, July 7, 7:30 pm

McBean Theatre, The Exploratorium, 3601 Lyon St., San Francisco

Info: Louis M. Brill, 415-664-0694

Three groups will show how they each contribute to the development of collaborative art installations in public places, The San Francisco Cacophony Society, Burning Man, and Desert Site Works. Each month, this crew organizes a dozen or so events ranging from merely cockeyed (teaparty in Victorian costume at the Sheraton Palace) to gross (survival food in the subterranean Atomic Cafe). The annual Burning Man event has attracted a number of our members to Black Rock Desert, Nevada, on Labor Day weekend, where a variety of artful activities culminate in the burning of a 40-foot high wooden-and-neon man. Desert Sites also migrates to Black Rock Desert to create collaborative works. Is totally engrossing, unheard-of, well-crafted fun art? Does art have to have "lasting significance"? What is art for?



Ornitorrinco, telerobot by Eduardo Kac and Ed Bennett (see News of Members)

Ylem Field Trip: Art from Junk

Saturday, July 24, 11 am

Sanitary Fill Company
501 Tunnel Avenue, San Francisco

The disposal site for San Francisco has an artist-in-residence program started by multimedia artist Jo Hanson. At the site, Jo Hanson will give a talk showing slides of work by her and numerous other artists, then lead a tour of site-specific art, the artists' workshop and the dump itself. Children over nine OK. Free. Bring a bag lunch.

Afterwards, some attenders may want to carpool to San Jose Museum of Art to see the "Fragile Ecologies: Artists' Interpretations and Solutions" exhibit.

Reservations and directions:
Jim Thompson, 415-821-9668

News of Members

At the European Cultural Month celebration in Graz, Austria, this spring Eduardo Kac and Ed Bennett were commissioned to create a telepresence installation to reach across national boundaries. Graz is 50 km from the former "Iron Curtain" and 40 km from the former Yugoslavia. Participants in Graz used a regular phone line to control in real time the telerobot Ornitorrinco. They saw, heard and moved about in an environment in Chicago from the perspective of the telerobot, which broadcasted low-resolution black-and-white still images to them.

At Ars Electronica, also in Austria, Stephen Wilson won second prize in Interactive Art...One of the four winners of this year's Shearwater Holography Award went to Nancy Gorglione

Continued on page 6

Ylem Slide and Video Registry

Deadline September 15

Ylem members! While you are preparing to send us your black-and-white picture for the Directory (or even if you aren't), consider sending us other documentation of your work. However, don't confuse the two projects. These materials go to a different address. Don't consider slides as a replacement for your black-and-white, because they don't reproduce well in print.

Since 1985, we have used your slides, videos and other documentation for: networking with curators, slide shows for conferences and art groups, a video production for cable TV, and art on the 1992-3 Ylem Directory color cover. This is an ongoing project, so continue to send us work.

Slides

Submit five slides maximum. Ones of interactive art particularly sought. Pick your best, with strong color and good contrast.

Video

One 1/2" VHS video which has a usable section 3-10 minutes long. Indicate whether a 3/4" or SVHS version is available for broadcast.

Please label all slides and tapes.

A short artist's statement and an explanation of the work are very helpful.

Note! *Do not send originals, as nothing will be returned.* Whenever these are shown, full credit will be given to the artist.

Send to: Ylem Slide & Video Registry,
6979 Exeter Dr., Oakland, CA 94611

Info: Beverly Reiser, 510-482-2483
or beverly@idiom.berkeley.ca.us

Events**July 7**

Ylem Forum: Art outside The Art World System. Details on Page 3.

July 10

Audio Ballerina Performance (Germany)
Ballerinas dance in electronic gear created by Benoit Maubrey of Die Audio Gruppe. Second performance **July 19** at Beck forum in München, Germany. **Schloss Plüschow, Mecklenburgisches Künstlerhaus, Rostock, Germany**

July 11 - August 7

Montage 93 International Festival of the Image (Rochester, NY)

Exhibitions, film festivals, lectures, trade shows, events and workshops covering the fusion of art and technology, and the future of visual communications. Mail to **Ticket Express, 100 East Avenue, Rochester, NY 14604** or call **716-222-5000** or **1-800-722-3939; Fax 716-232-5353**

July 23, 7-12 pm

Computers and Humanity

Multimedia art, music, performance extravaganza goes on till midnight. Features Marc Canter, Tony Bove, Real World Multimedia, Bob Abel, Alex Block. Also includes Ylem artists Beverly Reiser and Lucia Grossberger Morales. A David Bunnell production to raise money for Computers and You, a computer school that trains disadvantaged kids. Bunnell says, "I'd like to see Computers and You in every ghetto in America!" \$100 admission (tax deductible donation). **Computers and Humanity, Glide Memorial Church, 330 Ellis at Taylor, San Francisco, CA; Tickets: 415-579-4142**

July 24

Ylem Field Trip: Art From Junk

Details on Page 3.

July 28-30

Electronic Imaging and the Visual Arts (London)

To be held at the National Gallery. Registration and information: **VASARI Ltd., 237 High St., Aldershot, Hampshire GU11 1TJ, U.K.; tel 44-0-252-313437; Fax -311540**

August 8-14

The Tuning of the World (Banff, Canada)

The First International Conference on Acoustic Ecology. For registration and accomodation information: **Annie Hillis, The Tuning of the World, The Banff Centre, Box 1021 Station 28, 107 Tunnel Mountain Dr., Banff, AB Canada TOL, OCO; 403-762-6185; Fax 403-762-6345**

Opportunities**Deadline July 1**

New York Expo of Short Films and Video

Eligible: Works completed after January 1990. Categories: Animation, Documentary, Experimental and Narrative works under 60 minutes which are "conceptually challenging and innovative." Selected entries receive \$5 per minute exhibition fee. Highlights of festival go on national tour. **New York Expo of Short Films and Video, 532 LaGuardia Pl. # 330, New York, NY 10012; 212-505-7742**

Deadline July 9

Earth Art (Winston-Salem, NC)

Cash and purchase awards. Open to U.S. artists. All media; environmental themes, incl. landscapes, and works made from recycled, natural, or found materials. Slides. Show Sept. 2-Oct. 8. **Associated Artists of Winston-Salem, 226 N. Marshall St., Winston-Salem, NC 27101; 919-722-0340**

Deadline July 12-16

Image World Dallas, Infomart (Dallas)

Video production, computer graphics/animation, interactive multimedia, etc. **Knowledge Industry Publication, 701 Westchester Ave., White Plains, NY 10604; 800-832-7732**

Through July 24

Changemakers

A far-ranging new program featuring interviews each week on topical and timely themes. Hosted by Ylem member Gini Graham Scott, PhD, J.D. Alternating weekly focus: Changing World; Law World; Mind Power; Off the Beaten Track. San Francisco station KUSF 90.3 FM, Monday evenings, 7:30-8 pm. Also broadcast globally on short-wave. She's always looking for interesting guests. To be a guest, Contact: **Changemakers, 715 48th Ave., San Francisco, CA 94121; 415-387-1771; Fax 415-387-1779**

Fax Art

The organizer of an exhibition of fax art for the Other Art Gallery/Southern Oregon State College is curious to talk with anyone who is working in this media, has opinions on this, or is interested in being included in this show.

Daniel Smith <smith@sosc1.sosc.osshe.edu

Interactive Poetry

Developers of an interactive poetry authoring system, COLLOQUY, are offering it for \$25 for single Beta license. DOS only. Also, ASCII text of general information, including examples of a poem, to anyone who'd like to know more.

Contact: **Judith Kerman, kerman@tardis.svsu.edu**

Positions Available

The Mississippi State University/NSF Engineering Research Center for Computational Field Simulation has two positions available for artists/designers/animators using Sun and SGI equipment. One involves publication and presentation graphics and the other includes preparation of interactive educational materials and production of animated sequences. A resume and three letters of reference should be presented with application. Be prepared to submit examples of computer generated design work on interview. MSU is an EO/AA employer. **Dr Joe Thompson, MSU/NSF ERC, PO Box 6176, Mississippi State, MS 39762**

Teaching Job

Next spring the University of Vermont needs to fill a position for its Computer Art course while a professor is on leave. This is a paint-software based course (Studio/32, NIH Image) which can also include some other approaches. They need to know ASAP if you are interested.

Cynthia Rubin C_RUBIN@uvmvax.uvm.edu

Some calendar items reprinted from Art Calendar (PO Box 199, Upper Fairmount, MD 21867. Subscriptions \$32/yr.), Rough Draft (from San Francisco Cacaphony Society), Video Networks (from Bay Area Video Coalition), ISEA Newsletter, Leonardo Newsletter and FineArts Forum e-mail.

Needs/Offerings

Class Action Suit Against New England Fine Art Institute

An exhibit organized by the New England Fine Art Institute was supposed to take place May 28-31 in Woburn, MA. However, the artworks were sent back in boxes or crates never opened, after being in storage. Thanks to artists who investigated and complained, the artworks were sent back. "The New England Fine Arts Institute" was a fiction used for this fraud. Exhibit frauds in which artists are out both time and money seem to be on the increase. A group that is hoping to start a class action suit to make an example of the New England Fine Arts Institute needs to hear from all affected artists. At least two Ylem artists qualify. The following person is working with California Lawyers for the Arts on the case:

G. Owens, 165 1/2 Lower Via Casitas, Greenbrae, CA 94904

August 9-20

Learn Multimedia!

Under the guidance of our faculty of experienced multimedia producers, participants will create a CD-ROM prototype for a real project. They will storyboard and script, shoot and edit video, design the structure, interface, graphics, screens and audio, and program the prototype using HyperTalk. Tuition: \$1,500-\$2,000. **Center for Electronic Art, 950 Battery Street, Suite 3D, San Francisco, CA 94111**

CyberPlex (Minneapolis)

CyberPlex, a new center for the creative digital media experience has moved into their new space. CyberPlex consists of 3 primary entities: The Creative Center for Advanced Digital Techniques, the training center, The Eye of the Storm Art Gallery and the Vortex Gallery Store. A digital design studio specializing in animation, digital print and interactive media is also located at the complex. In June CCADT will begin offering classes and seminars. **CyberPlex, 201 S.E. Main Street, #215 at St Anthony Main, Minneapolis MN 55414; 612-649-4641; Fax: 612-379-9019; cybrplex@ie1next.me.umn.edu**

Diaspar™ Virtual Reality Network

Dedicated to create quality EduTainment (Educational Entertainment) within the next five years for everyone at minimum costs, while avoiding the mistakes and expenses that a large corporate entity seems to entail. This will be accomplished by concentrating in three primary areas: electronic publishing, online classrooms, and realizing the ability to function through your home computer as if you were in another reality. **Diaspar Virtual Reality Network, 424 Glenneyre, Laguna Beach, CA 92651; Internet: diaspar@nic.cert.net**

Image Base

A new magazine about professional photo-imaging on computer. Premiere issue included "Painting with Nature," an article by Ylem member Joan Trunkenbrod, as well as one on computer-related stress injuries. Read about new products, new applications for existing products, legal issues such as copyright protection and more. No advertising. Six months, \$60. **Image Base, Preston Publications, 7800 Merrimac Ave., Niles, IL 60714; 708-965-0566; Fax 708-965-7639**

Int'l Interactive Communications Society

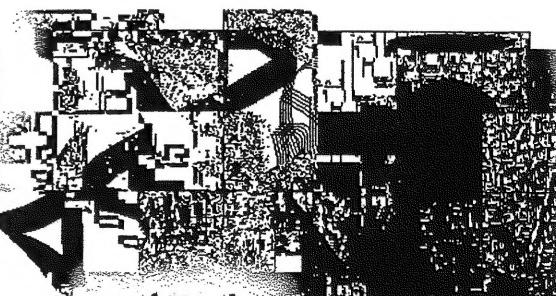
New York Chapter sponsors events for multi-media professionals such as the recent New Media Showcase. **IICS, New York Chapter, PO Box 1656, New York, NY 10013**

The Northwest CyberArtist

A small, informative newsletter for multi-media and electronic music. Monthly meetings in Seattle area. Info and subscription price: **Northwest CyberArtist, 21028 S.E. 240th St., Maple Valley, WA 98038-8619; 206-432-8172; Steve Turnridge, President, internet stevet@rane.win.net**

Virtual Palette Artists' Network

The purpose of the Virtual Palette Artists' Network (VPANET) is to empower artists with telecommunications technology. The network was originally set up as a computer bulletin board system in 1991. If you are an artist who would like access to VPANET, try to find a local Sysop (system operator) who is using PCBoard and RoseMail software (there are many of them all over the world) and pass this message on to her or him. **The Virtual Palette Artists Network (416) 428-1165**



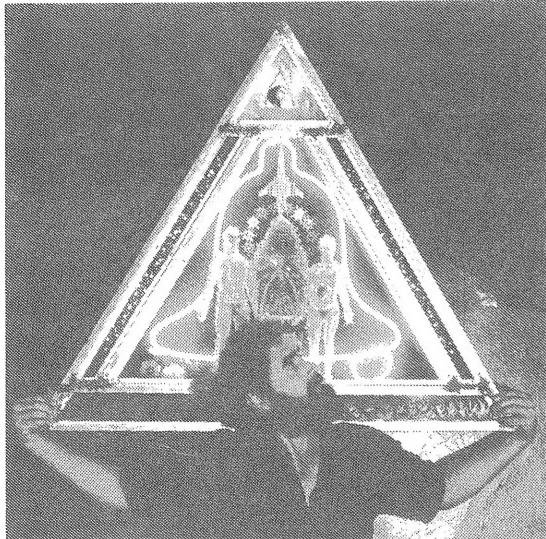
News of Members

continued from page 3

...Michael McGuire's book, An Eye for Fractals, will soon be available in French...In San Francisco, the Digital Perspectives in Art and Architecture show included computer art by Diane Fenster, Kit Pravda, David Macy and Helen Golden...Leslie Barta's photography was in Fractured Images in Ormond Beach, FL.

The Sixth Annual Directory of Artists Using Science and Technology

*Deadline:
September 1st, 1993*

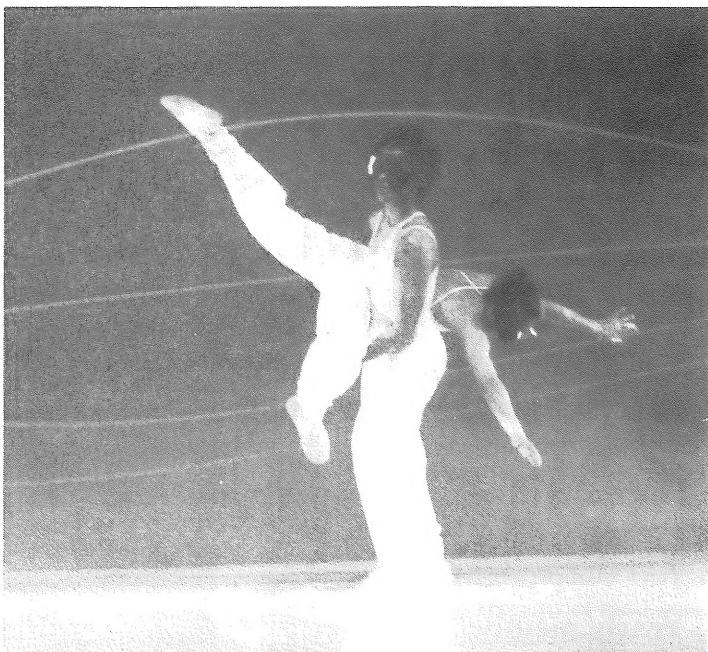


"Satan's Neon Nuanced Nuclear Nativity,"
electro-kinetic sculpture by Lee Champagne

To submit a photo of your work or an ad:

Please include the following information on the back of your original: No Post-Its, please; use a label with secure adhesive.

- ① Your name
- ② Caption for picture (title, medium, date, etc.)
- ③ An arrow indicating which is the top of the image



"Synergy," performance work by Robert J. Martin

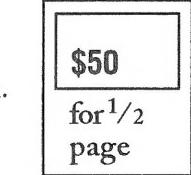
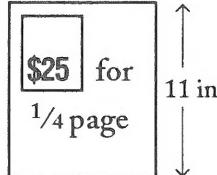
Abundantly illustrated and updated annually, the *Directory* lists about 250 artists, scientists, art visionaries and enthusiasts, all members of Ylem: Artists Using Science and Technology. Over its twelve-year lifespan Ylem has attracted a variety of well known figures in the arts and sciences. The artesian pressure of their talent opens up opportunities to exhibit and perform in an otherwise skeptical gallery milieu. A vital networking resource, the *Directory* contains artists' contact information with descriptions of their work and is received by collectors, gallery and museum curators, art critics and educators. One year membership in Ylem includes a copy of the edition of the *Directory* in which you are listed.

To be listed in the Directory:

If you are not already a member of Ylem or your Ylem Newsletter mail label says "Last Issue: 8/93" or sooner you must join or renew by September 1st to be in the *Directory*. Please see reverse.

- ④ Fee category: *10% discount if received by August 1st*

← 8½ in. →



- ⑤ If you want your original returned, please indicate and enclose a self-addressed stamped envelope.

- ⑥ Photo fees above are *in addition to membership dues*. More details on reverse.

The Directory of Artists Using Science and Technology

As well as being listed in the *Directory*, your membership in Ylem includes:

- * A copy of the *Directory* in which you are listed along with 250 other artists and enthusiasts of new art forms. Please see reverse about how members may have their art published in the *Directory*. (If you join after the deadline, you will be listed in and receive a copy of the following year's *Directory*.)

- * The monthly *Ylem Newsletter* containing articles on numerous topics along with news of members and a calendar of events and art opportunities.

Ylem also presents bi-monthly Forums and sponsors social activities and field trips in the San Francisco Bay Area.

Yearly membership rates:

US Individual	\$30	Canada/Mexico add 5 US\$ to US rates; all other countries add
US Institution	\$45	
US Student or Senior	\$20	15 US\$ to US rates.

Please fill in only if you are joining for the first time or if information needs to be updated:

NAME _____ PHONE (home) _____

BUSINESS NAME (optional) _____ PHONE (business) _____

ADDRESS _____ FAX _____

E-MAIL _____

PLEASE DESCRIBE YOUR WORK/INTERESTS _____

(Art media; art-, science- or technology-related interests, activities, services) **in 30 words or less.**

Please write TITLE &
DESCRIPTION OF
PHOTO SUBMITTED on
the back of your original
to avoid confusion.

Send along with your picture and fees to the address above by September 1st, 1993

About photo submissions (continued from other side)

- * If you have had your picture in the *Directory* before, a new picture is preferable.
- * As the *Directory* is a black-and-white publication, images with good contrast and sharp focus are recommended. Please don't send color pictures with dot patterns or halftones (continuous-tone color OK).
- * Photos with grey tones: We will make 100 line/inch halftone photostats. If your image has special reproduction requirements, please explain on the back of your original.
- * Macintosh graphics files: Send your Mac disk if the art will print well on a LaserWriter.
- * We will do our best to scale pictures to the area purchased (see reverse), but due to the dimensions of the pages it may have to be scaled smaller if the picture is too narrow, vertically or horizontally.
- * If the art does not fill the picture area, we reserve the right to crop it.
- * For more information call Trudy Myrrh Reagan:
(415) 856-9593.

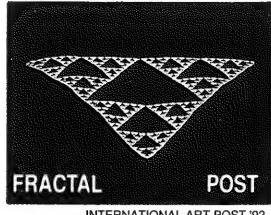
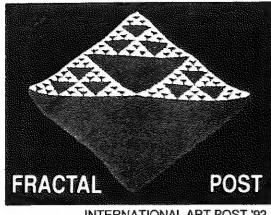
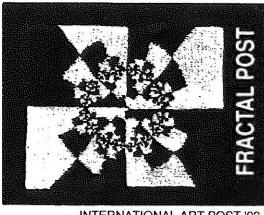


Knitted Fractal Artistamps in the Mailart Network

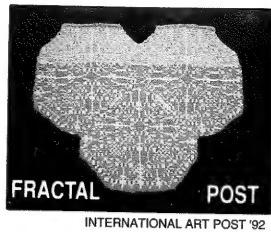
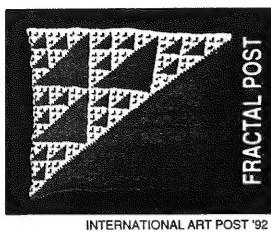
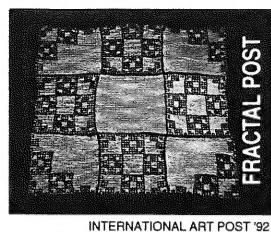
©Eleanor Kent, 1992

FRACTAL POST

544 Hill Street, San Francisco,
California 94114, U. S. A.



by Banana Productions
POB 3685, Vancouver BC
Canada V6B 3Y8



International Art Post Sheet 3/9
Vol. 5 No. 2, December 1992
ISSN 0845-6312

TOP: Binary Decomposition
BOTTOM: Koch Curve

TOP: Red Pascal Triangle
BOTTOM: Green Pascal Triangle

TOP: Pascal Triangle
BOTTOM: Tesselation Automata

Eleanor Kent exhibits her images and ideas outside of the museum/gallery world via the International Mailart Network. Her artistamps pasted on letters and postcards go everywhere through the postal system, the physical precursor to the bodiless electronic systems of fax and modem.

These "Fractal Post" stamps are photographs of her knitted wool versions of mathematical figures, and they exemplify her attempts to link high tech images and chaos theory with traditional textile handwork. The stamps are friendly and accessible, and their impact is the juncture of ancient and new.

(Color printing by Anna Banana, performance artist and stamp maker of Vancouver, Canada. Get your stamps printed: write Banana Productions, address on the border of the block of stamps).

Earth Art

continued from page 2

the canyon, where it forms barren eroding rock piles. The rock debris covers the upper parts of a previously picturesque canyon and buries homes of wildlife. The vertical trench walls are unstable and are collapsing; these small rockslides create a hazard for wildlife and humans.

A second example is the Roden Crater project of James Turrell, funded in part by the Guggenheim and MacArthur Foundations. Like Heizer, Turrell uses a bulldozer for a sculpting tool, but he modified the elegant natural shape of a cinder cone in the San Francisco volcanic field near Flagstaff, Arizona, to create various visual effects for visitors. Reshaping the crater rim required significant cut-and-fill work; for some reason, the entire rim and inside of the crater also were scraped clean of vegetation. The result is accelerated erosion within the crater, which is enhanced by bulldozer berms that run straight up the crater walls and destructively channel the heavy runoff from the area's violent summer storms. The native vegetation has been

supplanted by tumbleweed which likes to grow on disturbed areas. The original habitat is eradicated. Turrell plans to replace each and every plant, according to accounts, but restoration of native arid/semiarid plant communities to disturbed land is well known to be difficult; in fact, true restoration has never been achieved. Turrell also plans to drill tunnels through unconsolidated cinders, but how he can accomplish this, and where the mined material will be disposed of, are not yet clear.

By contrast, sculptor Harriet Feigenbaum helped reclaim the Lackawanna Valley near Scranton, Pennsylvania from the devastation of coal mining (recounted by Ann Murray, Professor of Art History, Wheaton College in the Spring/Summer 1991 issue of the Woman's Art Journal). Feigenbaum sought to reforest and transform abandoned strip mine sites into land that is stable and capable of supporting life. Her serpentine and spiral plantings were intended to evolve to a forest cover that resembles nature's designs. Earth moving was done in accordance with reshaping requirements of the Mine Reclamation Act, serving both to stabilize the land and create the visual effects designed by the artist.

I hope that artists appreciate the lessons here: that natural landscapes are best left alone, especially by artists wielding bulldozers, because unanticipated forces are loosed that quickly destroy both the art and the natural beauty. Many landscapes are abused by careless human activity; these are now waiting for innovative and understanding artists to heal the scars and restore the beauty. It is fitting that women artists have led the way.

Howard Wilshire is a geologist with the US Geological Survey. One of his areas of expertise is the impact of human activity on the desert. His wife, Jane Nielson, also a geologist, showed slides of geologic patterns at an Ylem Forum in September 1991.

Please send a
membership
application and
sample newsletter to
(me) (my friends) at:

NAME _____

ADDRESS _____

Sample issue &
application only (free) I enclose \$ _____ for membership (see above)

Yearly membership rates:

US Individual	\$30
US Institution	\$45
US Student or Senior	\$20

Canada/Mexico add 5 US\$ to US rates; all
other countries add 15 US\$ to US rates.

Membership includes 12 issues of the *Ylem
Newsletter* & listing in the *Artists Using
Science and Technology Directory* which
you will receive in the Autumn.

Mailing labels of Ylem members

(about 250 artists &
art enthusiasts) are
available to Ylem
members for \$20.
Info: Bev Reiser
510-482-2483
or send \$20 with
your request to
address below.

Ylem is a non-profit, networking organization.

President
Beverly Reiser

Vice-President
Trudy Myrrh Reagan

Treasurer
Gary Zellerbach

Membership Chair
Eleanor Kent

Board of Directors
Lucia Grossberger
Ken Rinaldo
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Stephen Wilson

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Theodosia Ferguson, *Leonardo:
International Society for the Arts,
Sciences and Technology*

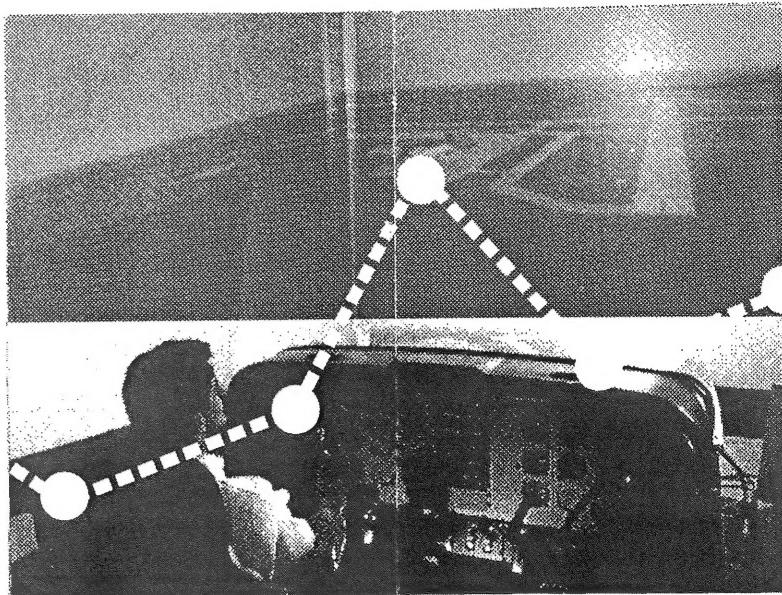
Nancy Frank, *Frank Relations*

Roger Malina, *Center for Extreme
Ultraviolet Astrophysics*

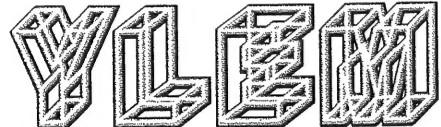
Fred Stitt, *San Francisco Institute of
Architecture*

Newsletter
Trudy Myrrh Reagan

Forums
Trudy Myrrh Reagan
Larry Shaw
Louis M. Brill



Cyborg Recovery (excerpt), computer art by Mark Bajuk



Artists Using Science and Technology
PO Box 749, Orinda, CA 94563

Use this address for membership info./renewals. See below for newsletter editor/submissions address.

Contributions are most welcome

The Ylem Newsletter welcomes Ylem members' art and articles, notices of events, exhibitions, etc. Art submitted must reproduce well with b&w copy machine. If you have done art on a Macintosh, you may send us a disk. Please include title, date created, medium and phone number. Articles should be 400-800 words long, preferably on a Mac disk. Send to **Ylem Editor** (see below).

Ylem's two addresses:

Submissions and notices
for Newsletter, write:

Ylem Editor, 967 Moreno Ave.
Palo Alto, CA 94303
Trudy, 415-856-9593
trudymyrrh@aol.com

Membership info., any
other Ylem business, write:

Ylem (main office)
PO Box 749
Orinda, CA 94563
beverly@idiom.berkeley.ca.us

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